# A GREAT MYSTIC STORY, BY HAROLD MACGRATH

SYNOPSIS.

Eudora is left an orphan at an early age for father is killed in a gold mine he has novered. Half an hour after legining the death of her hunband Ludora's nother—a tight rope walker with a cir-nis—is selved with a vertigo, falls and

pin—is seized with a vertigo, falls and to killed.

Endors and the fortune from the mine, which grows to be worth \$10,000,000, are left in the guardianship of Frank Kenne, a circus man, Endord's mother's brother. Sudora, giving promise of great beauty, reaches the age of 18. The wive, who has set himself up as a Hinds mystle and is known as Hassam Ah, decides in his great himself up as a Hinds mystle and is known as Hassam Ah, decides in his great himself up as a Hinds mystle and the hard selected and the set of hat Endors must die before she can altie a chance to come into passession of her money, hat had a prevaile upon the firl to larce her money in his hands three sents longer and say nothing to any me about the fortune. Hassam Ali sens in the person of John Storm, a young lawyer, for whom sudors has taken a fancy, and he commonial his prevail of the man out of her mind. Horm comes to ask Hassam Ali for the hand of his nice. At first the crystal gaser will not listen to the proposal, but Endora insists that if she can marry Storm she will marry no one. "Well, well" says Hassam Ali "I you hake such a stand, I'll compromise. Solve my next townfy coses and you can marry Roma fall in a eingle case and you must remounce him."

Endora, using the knowledge quined from pears of association with her uncle, unrables a boffling mystery and wins her first one seeks later a crowd of Hinden, and Ali and, through their leader, ask that solve the mystery of the "Steeping House." They inform him that their refligious exercises are interfered with hy a "god of sleep" who comes guickly and unaliances. All agrees to po utili them. "I must go, too "exclaims Zudora."

THEY went away to get their wraps. Before going downstairs again Zudora fondled for a moment the carrier pigeon which Storm had given her ecently. John had one for himself. The birds carried messages. Aside from its practicality it was very romantic and obviated the necessity of telephone girls. And Zudora was not who was now stooping over the sleepalways sure that some one in the house was not listening when she telephoned. As Hassam Ali never entered this room of hers, she was juite confident that he knew nothing of the pigeons.

When they returned to the visitors ecision unemotionally. Hassam Ali to reach the street. Zudora was there ent his head to signify that if they alone. If she was clever enough she took that attitude he was ready to might extricate herself; if not . \* \*

Presently the procession filed out

into the street. They hurried along for several blocks; then came a long automobile ride. Hassam Ali counted the turns and felt quite assured in the end that they were being driven in circles and that the house of mystery was not so far away as it seemed. When the bandages were finally taken off Zudora found herself in a room which might easily have been taken bodily out of the Arabian Nights. It was, indeed, like some fabulous fairyland; the idols the sleeping people, the strange sweet odor which seemed to permeate everything. She was not sure that she had not been transported by some magic carpet to the heart of the ancient city of Bagdad.

She became childishly inquisitive. She moved about the recumbent figures; and suddenly she came upon what looked for all the world like the sleeping beauty of the fairy tale. The sleeping woman was beautiful in the accepted sense of the Caucasian race. Her skip was as light as Zudora's own, which generally wore a slight tan, due to her out of door habits. Near the young woman lay the figure of a fine looking native. Zudora surmised that these sleeping people had been in the midst of some solemn ceremony, possibly a wedding, when overtaken. The ensemble resembled nothing so much as a prearranged tableau such as she had often played at school. "Who is this beautiful woman?"

asked Hassam Ali, as keenly interested as Zudora.

"She is our ruler, our princess. Ali!" trusting one's own secrets to the he murmured, darting toward Zudora, ing beauty. "The memsahib must not touch!"

"But-" began Zudora. "The memsahib's touch would defile her," said the man stoically.

Meantime an idea had come to Hassam Ali. He was beginning to sense they were greatly astonished to learn a peculiar heaviness about his eyes, that they were to go blindfolded, and he realized with alarm that this garbed in oriental costume. Hassam mysterious sleep was overtaking him. All objected. Very well, then; the Quietly and unobserved he slipped Hindus declared that they would go from the room and managed after elsewhere for aid. They made this some difficulty and some explanations

> Well, that was Hassam Ali's idea. (Continued Tomorrow.)

and was capably acted. Kathryn Stevens played Barbara and put into the part the zest and dash conventionally associated with far-Western heroines. Charles E. Siddona played Abe Lee, the visionary, and Thomas Colmesnii Worth, Barbara's foster-father. Others in the cust are Edwin Wester February in the cust are Edwin Wester February. cast are Edwin Weaver, Blosser Jen-

# Houdini Makes

a New Escape down the rickety stairs into the dusty cellar occupied by the diamond inventor. Thinking that at last the thief who has

Of course, everybody wonders how he does it. Simply a trick, declares Houdini. Even more marvelous is the East Indian needle trick. Houdini takes two packages of needles and places them in his mouth. You can see them on his tongue. He then takes into his mouth arms thread, drinks a glass of water, and draws the thread from his lips, all the needles strung thereon. Houdini is one of the world's greatest mystifiers, and his lalest feats are equal to any that he has done before. Besale 'Wymn is the greatest popular hit, Judging by encores, on this week's bill. Miss Wynn is dainty and charming, and possesses a voice of rare sweetness. Her repertoire ranges from 'Madame Butterfly' to popular, old time and children's songs. Fred J. Ardath and a capable company produced "Hiram." a rural farce, and kept the sudlence convulsed with laughter by their antics. An especially appealing and well acted sketch is "His Wife's Mother." Elven by Emmett. Devoy, the suthor, and his company. A young couple, after a year of happiness, begin to quarrel, and the wife's mother, of course, is accused by the husband for causing all the trouble. Mother proves a good sport, however, and embarks on a second romance of her own, when all ends happily and everybody dances the tango. Other features on the bill are Doc O'Nell, who amuses with recitations and songs; the Primrose Four, a singing quartet; the Pedersen Brothers, aerial acrobats; Lew and Mollie Hunting, singers and dancers, and Lupite Peres, who is dainty and expert as she treads the high wires. Of course, everybody wonders how he does it. Simply a trick, declares Houdini.



'Pinafore" Revived; Satire on All Navier

"H. M. S. Pinafore," a musical fares by Gilbert and Sullivan, opened at the Forrest Theatre last night. "Pinatore" is a trenchant satire on the inefficienc of the navy

Thus might one begin a review of t premier opening of a new musical comein which dilettanism, inefficiency and Junketism in our water defense wersatirized. Nevertheless, while "Pinafore" had its premiere when most of us were children, it is a musical farce which still bears a serious message for us today. At least T. R. certainly thinks so, even as some naval experts who have recently

been outspoken.

Musical comedies are like orchids, or the night-booming cereus, or the beautiful moth, so vividly described by Metchnikoff, which lives for a brilliant night and is then no more. "Pinafore" is a musical comedy that has—as witness the performance at the Forcest last night lasted. The third episode of Zudors. "The Mystery of the Dutch Cheese Maker," was shown at various local photoplay houses yesterday, and will be repeated during the course of the week. Again the hand of the mystic detective. Hassam All, is of the mystic detective, Hassam All, is critical experts; admirals and captain perhaps as ever unfamiliar with the trade as they were when the Roman flee turned against John Storm, sweetheart of his niece, Zudora, who, unknows to was beaten in the time of Heracletian when the Spanish Armada was destroyed or when Sir Joseph Porter knew all about herself, on her 18th birthday becomes heir The picture begins by showing John The picture begins by showing John Storm in the store of the Dutch cheese 'maker' who has asked the young lawyer submarine U.9.

'maker' who has asked the young lawyer to draw up his will for him. After their conversation is completed, the old man We are tempted to write a dignificscholastic, constructive criticism of "Pinafore." It might be helpful to the managers, the authors and the public. conversation is completed, the old man gives his counseller a piece of cheese as a present and Storm goes out the door with it tucked carelessly under his arm, and, as luck would have it, going down the steps he drops it. Quick with suspicion and on the alert for any chance, the step with the host come up behind managers, the authors and the public. Unfortunately, in this case, as in the case of Aristophanes, Sophocles, Shakespeare and others, such criticism might fall only on the unheeding cars of an uninterested public. We can, therefore, only express admiration for the immortal operatia as it was revived last night and rice a boost. Hassam All, who has come up behind him, stoops and picks up the cheese. A minute later the mystic is approached by a miserably clothed, old, long bearded

and give a boost.

The New York Hippodrome production of "Pinafore" is the most elaborate and speciacular of all the many productions. Therefore it is conspicuously unique.

tramp, who asks his sig in marketing some diamonds. Hassam Ali learns from this old man that he manufactures diamonds that are seemingly as wonderful as nature's own. Hassam All gives the old man his card, and learns that his plant is in the cellar of this very building and directly under the shop of the Dutch cheese maker. They go down and examine it, and the inventor, flinging exchanges in a blast furness of courses an exchange of the state of the s Stage settings have become during the past years more and more realistic, mammoth and spectacular. There have been movements toward the more simple, the primitive. Yet the major movement—the motif of the modern theatrical symphony motif of the modern theatrical symphony
—has outsounded the minor notes of Ben
Greet, Benson, the Little Theatre and
Gordon Crais. When the Shuberts put
"Pinafore" on at the Hippodrome, New
York, somewhat more than a year ago,
they decided to bave a ship floating on
the stage. It must float in real water.
Real sallors must climb real masts. Real
boats must throng about the ship.

Adapted to the limited scale of the Forrest stage, the "real thing" was put on carbon in a blast furnace, causes an ex-plosion that produces a diamond. This diamond Hassam Ali takes to a jewelere. and learning that it is genuine becomes greatly excited. When he returns to the inventor's, however, he learns that the old man is being systematically robbed, and that his sus-picions have centred on the mystic as the only man who has been in the underground quarters. The two men clinch, but Hassam Ali subdues his frailer opponent and then convinces him that he has taken nothing, and that they must try to apprehend the thief. They set a trap in the hope of doing this, and Hassam Ali goes home where he mens his



ADELE ARDSLEY "High Jinks"-Lyric.

ast night-with a mimic ship, real water, real satiors, real et cetera. "Pinafore" is one of the joys that have lasted, and so few joys last. In the acting of a comedy of such precedents more depends upon the actors than in a new operetta by Ivan Caryll or Victor Her-bert. Stage traditions are rigid and prescribe a certain make-up, certain busi-ness, almost certain tones of voice in the portrayal of established characters. Dick Deadeye, for instance, stands out as the shining comedy character of musical farce of two decades. Remembering De Wolf Hopper's famous characteriza-tion, we find the role loses none of its

reminers, in addition an exercise the rule Three Three Three Three by he dissecting A fine moving human ama, showing the bitterness of one man's and the fatuity of another. Excellently "High Jinks," musical comedy, with by Otto Hausrbach and music by Ru-Frimi, starring stells Mayhew, A ting evening's setertainment, full of fun ALNUT The Winning of Barbara Worth, ramatization of Harold Bell Wright's popular povel.

on, we were surprised at the Josephine. Ruby Cutter Savage probably has an excellent voice, only she can't express it. She "State" constantly.

## 'The Silver Box'

There were two young men out of work. They drank. And in the grip of drink hey stole. One stole a purse from a woman, the other stole a silver cigarette ox. But only one of them-the man who did not steal from the woman-went to fall. That is the story of "The Silver

And yet, that is hardly more than i bint of the play that the company at the Little Theatre acted so well last night. The substance of "The Bliver Box," the cason John Galsworthy wrote it, the den that animates the narrative and makes it fine, moving, human drama, lies behind that police court farce-tragedy. The man of the cigarette box was a poor man. The fellow who stole a girl's purse to score her off." was the son of a member of Parliament, a rich resp. En. her of Parliament, a rich man as Eng-lishmen go. The whole play carries with her of Parliament, a rich man as Englishmen go. The whole play carries with all Mr. Gelsworthy's mordant frony that one fact of our not too discerning justice. And, of course, it carries something behind that fact: the world of those two men and what it did to them. Jones, the poor man, was cruel, even violent, to his wife-though he took the theft on himself quickly enough when also was arrested. quickly enough when she was arrested for it. But it was months of begging for work and months of not getting it, while his children suffered, that made him so.
"When he's in work," she said, "he behaves himself much better." As for the
other fellow, "it's another kind of being out of work sets him to drink." The bit-terness of one man's life, the fatuous futility of the other's, stand baldly forth. Behind the narrative and the idea of the play stand the people themselves, characters out of everyday England and with everyday American counterparts. They make the life from which the story springs quite as much as they make the story itself.

There is the rich boy's mother, a cool, class-centred mose of unconscious selfishness, played with just the proper well-bred certitude by Ida Hamilton. There is the boy's father, a Liberal politician, conscientious, but unseeing, devoted to "principle," making whole breakfasts

into speaches about it, ready to acquirement to the detartors from it that the in the departures from it that the twists make because, but granifully pained by the discovery that his mental pained by the discovery that his mental and moral posturings don't work. Life many another Liberal, he feels vaguely the altruistic sontiment that "the condition of the poor leaves much to be desired," and when he node himself in personal difficulties about it, he falls back characteristically on calling the poor "their own enemies. If they would only trust us—" B. Iden Payne carried the man through in a decidedly humorous, though effective key, while Dallas Anderson gave the rakish son much more attention than he deserves from the reviewer.

The Joneses-man and wife-deserve paragraph to themselves. And yet, for all Mr. Maclaren's good acting and Ada Barton's compatence, they are very blank, inexpressive—and, therefore true -figures of modern misery. She is acquisecant in all things, "long-suffering, God-forsaken." He is as decidedly violent and quite as inconclusive. He can only seek work, beg work, rail at the in-justice of the refusal, and then get the job of holding a pet dog outside a shop and the satisfaction of reflecting on the "tons o' meat had gone to the makin' of Small wonder at his bitter, spite-

ful theft! A play like this is something more than good drams. On a night of driving, chilling rain that shrouds a city in the drab color of its slums, it pulls ope's comfortable, well-fed theatre thoughts back with a enap to the cruel realities of life. They stare out of newspaper, pages that tell of hungering children, workless fathers and the forgivable missry of theft. They speak the hundreds of "Sliver Box" tragedies that the winter holds for Philadelphia.

UNIVERSITY CONCERT TONIGHT A lecture and a concert will be given tonight under the auspices of the University Extension Society. In Griffith Hall Pro-feasor Axson will speak on "Shakes-pears's Idealiam," and the Flonzaley Quartet-will render a program at Witherspoon Hall.

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"BRONCHO BILLY'S SCHEME"
"THE GROOM'S DOOM." Others West Allegheny THEATRE TODAY UDORA EPISODE
OUB MUTUAL GIBL No. 38. Others ZUDORA

# "What's Doing Tonight?"

Council of Jewish Women, Dropsie College

p. in repeen war debate, Church of the Evangel, and Tasker streets; S.p. in Pres. amatics in aid by Northern Home for addless Children, Bellevue-Stratford; S.p. in ontaley Quartet, Witherspoon Hall; S.p. in jety of Municipal Engineers, 1317 Spruce 2 S.p. in cisty of Municipal Engineers, lair opens, it 8 p. m. and Christian streets; 8 p. m. Free, and Christian streets; 8 p. m. Free, il. Motion Picture Exhibitors' Association, denitural Hall; 8 p. m. identification, "Bakespeare's Identification," Prof. Roof Axson, Criffith Hall; 8 p. m. pers, "Lohengrin," Metropolitan Opera pers, "Lohengrin," Metropolitan Opera pera, Lohengrin, Association, Tem-nerican Pharmaceutical Association, Tem-merican Pharmacy, 18th and fluttonwood College of Pharmacy, 18th and fluttonwood sets; Harry B. French lectures sets; Harry B. French lectures

# MUSIC

Flonzaleys Play Tonight The Flonzaley Quartet, with the personnel which has become familiar to lovers of chamber music, will give their first of three concerts of chamber music tonight at Witherspoon Hall. This excellent organization has achieved a nacellent organization has achieved a nation-wide repute since the time its members came here from the chateau of E. J. Coppet in Switserland. There has been no sensational advertising, but a strict adherence to the standards of art which were first chosen. Two, or at most three, programs, with a maximum of 13 numbers, are prepared for each year, and the number of concerts which are given is strictly limited, so that Philadelphia is fortunate in having the present opportunity. Zeolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan d'Archambeau, 'ceilo, will play quartets by Tschalkowsky and Haydn, and two movements from the string quartet of Darius Milhaud.

Splendid Cast for

"Lohengrin" Tonight "Lohengrin" I onight

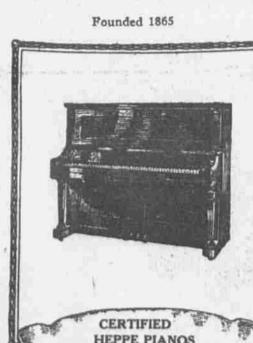
"Lohengrin," Wagnerian favorite even among those who do not like or say they do not understand Wagner, will be sung tonight at the Metropolitan Opera House by a brilliant group of singers. General Manager Gatti-Casasse, of the Metropolitan Opera Company, referred to the opera recently as "the most popular of the master's works," and asked, "Where man you find a better cast than that which will present the opera to Philadelphia operagoess on Tuesday evening?" Where indeed? Mime Gadaki as Eliza is granted supremicy in the part. Mr. Urius, who was heard here as Tristan, has made a success of his Lohengrin in New Tork, and the other stars are well known. Arthur Middiston, simething of a newcomer, is to sing the Haraid. His press notices credit him with a voice which filled the New Tork house. Other critics may he filled it with pleasure.

The cast in detail is as follows: 

Barbara Worth at Walnut

nings and Lee D. Ellaworth.

Houdini, his feet securally imprisoned in a square wooden stock, was submerged is about to fall into his clutches, the old yesterday at Keith's Chestnut Street. Theatre in an air-tight tank filled with While the mystic does not raise his hand "torture cell" head downward. Then the tank was sheathed in a sheet iron grating. Through a plate glass window in the front of the tank you could see the famous mystifier in his watery prison. Curtains were drawn about the tank, and lot after several tense moments, Houdint, wet and dripping, leaped before the au-



water. He was plunged into the aqueous to help her, the old man stops at sight of "torture cell" head downward. Then the him and Zudora gets a chance to explain. Just by chance, when they free her, she escapes putting her foot in a great mantrap set on the floor, but, as she feans ack against the wall, gasping fantly, the solution of the whole mystery suddenly She has heard, between the walls, the scamper of hurrying feet, and she immediately goes and looks into one of the great cheese vars. There she finds two mice. Their nease are allow with above great cheese vais. There she index two mice. Their noses are sticky with cheese, and one giance at them convinces Zudora. Running back to the cupboard where the diamonds are kept she pushes her arm in and smilingly waits her chance. Presently she hears the mice enter. Soon her hand closes round one of them, and she

ham Ali goes home, where he opens his package dropped by Storm and to his intense astonishment and glee discovers that the cheese is full of diamonds. When

that the cheese is full of diamonds. When his niece says that she is going to make this mystery the third of her 30 cases, her uncle laughs to himself. He has promised her that if she solves 20 cases for him, he will give his permission to her marriage with Storm, but he feels confident that this time she is going to

Making careful inquiries of all co-

earned, from the little daughter of the Dutch cheese maker, who is now in prison, to Storm himself, Zudora finally goes

ROSETTA BRICE

In "The Red Rose," Pen and

Pencil Club's "Night in Bohemia."

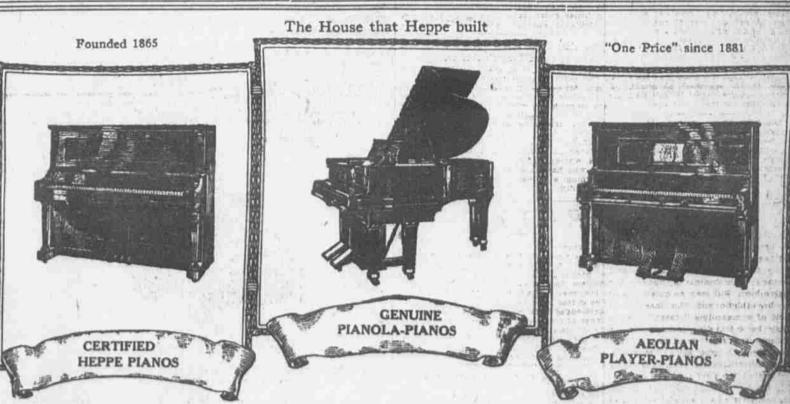
to the great Zudora mine.

hand closes round one of them, and she brings the little pet out and holds him up with a diamond firmly stuck to the cheese on the end of his nese. This explains how the diamonds got into the cheese, and the cheesemaker, when he is released from jail, promines in future to restrict the activities of his pets. Once more John Storm is cleared by the wit of his sweetheart, and once more the svil designs of Hassam Ali are frustrated.

HOW MOVIES ARE TAKEN

HOW MOVIES ARE TAKEN. The followers of motion pictures who attend the Pen and Pencil Club's annual "Night in Bohemia" at the Bellevue-Stratford Hotel Thursday night will see probably for the first time just how moprobably for the first time just how motion pictures are taken. Four Lubin favorits, Rosetta Brice, Peter Lang, Jack Delson and Arthur Mathews, will appear in an original playlet. "The Red Label." which presents in an amusing way a scena in a studio while a film is being made. The playlet was written by W. Barran Lewis, a Philadelphia newspaperman. The sketch shows a moving picture studio set complete, and the action details the rehearnals by the actors. Miss Brice and Mr. Delson, under the direction of Peter Lang, who plays the moving picture director. Mr. Mathews will turn the camera and take the picture.





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